

RAW FILE

ARTSBUILD ONTARIO
DECEMBER 11, 2018
RECAP FROM THE CREATIVE SPACE PROJECTS BRAINSTORMING SESSION

Services provided by:
Caption First, Inc.
P.O. Box 3066
Monument, CO 80132
800-825-5234
www.captionfirst.com

This text, document, or file is based on live transcription. Communication Access Realtime Translation (CART), captioning, and/or live transcription are provided in order to facilitate communication accessibility and may not be a totally verbatim record of the proceedings. This text, document, or file is not to be distributed or used in any way that may violate copyright law.

>> ALEX GLASS: Okay. Welcome, everyone, to our Creative Spaces Project Brainstorming Recap Webinar.

My name is Alex Glass, and I'm the program and assistant executive director at ArtsBuild Ontario.

Today we will be covering a recap and key learnings from our Creative Spaces Brainstorming Session that we had two weeks ago on November 27th. We will dive into the webinar content in just a minute, but first, I have a few housekeeping items to cover.

So you can hear us, but we can't hear you. Your microphones have been disabled for this webinar, but you can use your speakers or headphones to listen in. You can adjust the sound by clicking on the speaker icon at the top of the meeting, and we will be offering closed captioning throughout the webinar today. The closed captioning will be happening at the bottom of the screens, where participants can change the font type, size, and color. I would ask one participant to confirm that the closed captioning is working using the chat box in our meeting room. Just a quick yes would be great. Oh, great, thanks Savanna and Pat.

A couple more things. A record of the closed captioning will be sent to participants following the webinar and made available on our website.

We will be recording this session, so we'll send you a link afterwards as well. We'll also be sending a survey following the webinar, and we just ask that you complete the survey so we can

continue to improve our Learning Series for Creative Spaces. And then at the end, we'll have roughly 15 minutes to answer any questions of the -- or at the end of the presentation, so we will be using the chat box. I might even open it up if we want to and see if we have any questions, depending on the number of people we get on today. But for now, we'll just plan to use the chat box.

ArtsBuild Ontario, in case you haven't heard of us, we're a nonprofit art service organization that is dedicated to helping our creative spaces become more sustainable. We offer tools, resources, and programs around financing, building, and managing creative spaces, so the Learning Series today, we're very happy to be offering a recap of the Brainstorming Session that I'll go into details of what that was in a moment, but we are -- we are happy to be offering these resources to our creative spaces across Ontario so we can continue to learn from one another.

So what happened at the Creative Spaces Projects: A Brainstorming Workshop?

On Tuesday, November 27th, at the Waterloo Region Museum, ArtsBuild Ontario hosted a workshop for creative spaces across Ontario who are currently planning to embark on a capital project. The workshop was facilitated by Lucy White, who's the principal with the Osbourne Group.

In this workshop, participants had the opportunity to talk through projects, and openly probodem solve with others who are tackling a capital project. Allowing them to brainstorm ideas around their own issues. They had arts leaders who had previously completed a capital project, delivered two short presentations, and there was a panel during the workshop with these leaders, and those leaders who joined us were Alexander Gates, who's the executive director of the Canadian Automobile Museum in Oshawa, and Kate Leathers, who's the general manager at Carousel Players. They are based in St. Catharines. So they were both able to offer advice to participants based on their experiences.

In terms of who attended, we had a number of arts organizations near and far from Kitchener where ArtsBuild Ontario is based. Organizations who attended the workshop include Pat the Dog Theater Company, who is based in Kitchener; Gallery Stratford; Canadian Clay and Glass Gallery based in Waterloo, 918 Bathurst Centre, and they're based in Toronto. We had the Waterloo Potters' Workshop; the Guelph Arts Council; THEMUSEUM. they're based in Kitchener. We had the Dundas Valley School of Arts; 10CShared Space; Elora Centre for the Arts; LOTIC Placemakers in Kitchener; City of Niagara Falls; MABELLEarts, in Toronto. Department of Canadian Heritage. We had Artscape in Toronto; the Elora Centre for the Arts; the Church of the Good Shepherd, and they're based in Kitchener; and Crane Creations Theatre Company, and they're in Mississauga.

So the first activity we did together was we worked as a group and we asked ourselves the question if your creative space challenge was a creature, what would you feed it so it would strive and why. So we asked this question a number of reasons. Capital projects can

be all consuming for arts leaders who are balancing responsibilities between managing an organization and executing a capital project. We wanted participants to get out of the weeds, so to speak, of a project, and think outside the box just for a moment. We also wanted arts leaders to connect with one another.

Taking on a capital project can be a lonely job, board members, contractors, municipalities, architects, stakeholders, and donors, often it is at one person who is at the center of all communications during a project, so we wanted this question to present the opportunity to reveal successes and challenges and make otherwise relative points of connection with others who are in the room.

So the first one we have is the octopus. So participants delivered an array of eclectic creatures when they were talking about this question, and the most popular creature participants identified their capital projects with was the octopus. So some who identified with the octopus include the Dundas School of Art. They are in an old building, and their facility needs maintenance and constant repair. Their space is like an octopus because it has lots of people and needs to fulfill, and it should be the talent, skills, love, and care, but it is in need of lots of feeding and it's always in need of lots of feeding.

Carousel Players said their space was akin to an octopus with tentacles that are rough around the edges, each with its own brain for programming, education, and marketing. It eats fun, good sense, and openness.

The City of Niagara Falls also said their capital project was like an octopus. They are building space which has art studios and a farmer's market together, so it has many tentacles. It has scales, but a fuzzy under belly, and it casts a well extended reach. It's like a Jack of all trades. They're still deciding if that's good or bad. And it feeds off people's energy and is allergic to pessimism.

The second most popular creature was the dragon. Mabelle Arts is based in Etobicoke, and they're building a building in the park to offer all-year programming. Their space or AKA their dragon, needs to be fed a lot of coin. It is there to protect the community, but when it is hungry, it will demand large-scale community gatherings and possibly sacrifices.

The Waterloo's Potters Workshop is based in an over 100-year-old farmhouse in Waterloo Park. Their space is also like a dragon that was bedraggled. It's cranky and has lots of scars. It needs to be fed care, inspiration and renewal, and it feasts on change, energy, and materials as well.

And then one other creature that I wanted to share with you guys that I thought was quite interesting was the hydra. So one participant from The Museum in Kitchener mentioned their expansion was like a hydra because it keeps spreading challenges as they keep progressing in their capital projects, and I think it took me a while how hydra could cut its head off to a two multiplier, so it's a good example of what we might be coming up against with their projects.

So other than the identity of the creatures discussed in this exercise, there were a few commonalities in the rationale behind each creature and what it needed to be fed to survive and why our organizations chose these creatures.

So everyone in the workshop were experiencing similar challenges, but their organizations do different things. So their means around space are specific to that.

We also saw that participants weren't looking to literally break new ground. Most organizations in the room were looking to maintain or improve their current facilities, making the most of the space they already have. Arts organizations in an existing space are in a privileged position to be able to define the building and work on many different levels within it. When they redefine the space, the community is at the center, and they have the opportunity to envision their space differently and perhaps ask the question, do we really need a building or should we put collaboration first?

We also identified as a group, there's opportunity in the new concept of creative hubs. It is a new concept but not necessarily a new idea to organizations. Projects are now including more models like this, like the farmer's market and Creative Space project in St. Catharines.

Participants also noted that the space projects in the room were like a Jack of all trades but master of none. They are all looking at doing a little of everything, but a lot comes down to revenue and funding needs. Participants also recognized they cannot just rely on one funding source and that they must look at more options.

Lastly, many organizations also raised accessibility as a priority in their capital projects, as many are in buildings that are older and not accessible to all audiences.

Perhaps the biggest commonality in the room among the projects was that community was at the center of their plans and their work ahead. Their creative spaces all need to embrace their local community, and that focus changes how the goals organizations have, whether they're capital projects, how they form them and how they're going to execute them and how they look at their building.

Communities also have great expectations from their creative spaces, which may foster a sense of completion among -- or competition among creative spaces in one community, so in order to overcome competition, you must overcome your silos, and having multiple creative spaces in one community creates more options and organizations can work together to fill all our venues.

Collaboration was another theme in this exercise. Many participants in the room came from nonprofit arts organizations. Ideas were shared to collaborate with partners outside the sector, such as big brothers and sisters and opening the creative space up to others, for the goal to work together but not shoulder most of the work in a partnership, which can happen with some of our arts organizations for sure. There's a need to balance collaboration and maintaining an organization's mandate, so as not to confuse audiences with your identity and what an arts organization and their space

offers.

In the workshop, we had presentations from Alexander Gates, who's executive director of the Canadian Automobile Museum, and Kate Leathers, who's the general managers of Carousel Players. So after we decided on creatures, we took that notion of thinking outside of the box and brought participants into more tangible examples and looked at how some of our arts leaders have managed to plan and execute a capital project successfully and share their lessons learned.

So starting with the Canadian Automobile Museum, Alexander Gates was actually part of ABO's Creative Spaces Mentoring Network two years ago. He inherited the museum's most recent capital project from his predecessor at the museum.

So they are located in a century-old automotive building. The museum was established in 1963 by the Chamber of Commerce as a monument to the auto industry with approximately 25,000 people working for General Motors at the time.

The museum started in their existing building after it had been newly renovated from an automotive build to go a museum and working space. The museum shared the building with the chamber until 1973, and from that point leased the space from Shiloh Shop Christian Supplies. Then after plans for a new facility called Auto Canada fell through, the museum renovated and consolidated the entire building into museum use in 1981.

Fast forwarding to 2014, the building still looked a little run down and had a few boarded-up windows. In 2015, the Board of Directors began a multi-year plan to refresh the exhibits and invest in maintaining the historic structure of the building. The priorities aligned with Canada's 150 anniversary in 2017 and federal funding assisted with the physical improvements to fix plumbing, heating, washrooms, and electrical issues throughout the building. Accessibility was also included in the museum's facility upgrades. They renovated their doorway to build a ramp to make it more accessible for people who use wheelchairs and for strollers.

The total cost of the project was \$325,000. 90% of those costs were from an OTF capital grant, municipal funding, provincial funding, and I believe federal funding too. 10% was private.

The museum also put \$50,000 towards electrical upgrades that were mainly logistical, but they did help improve some of the exhibition space as well in the museum.

Lighting improvements in the remaining lobby space and gallery became a project area for the museum as a result of visitor feedback. Patrons noted that the museum looked dark inside, as the former floodlighting highlighted the vehicles on display, but left visitor pathways in the dark. So the museum deliberated on how to create a brighter space while cutting down on energy costs. The museum's electric bill has decreased by 35% compared to the year before as a result of the lighting retrofit as part of their big renovations and projects in the space, and other energy-saving initiatives combined with that. The new LEDs have so far saved the museum \$2,000 in hydro costs, which is fantastic.

Most of the other electrical upgrades were logistical. For example, they wanted to plug the sign in their front door to make sure it lit up, but it worked to benefit the museum and also be more energy efficient.

We also looked at the Carousel Players, many projects they tackled over the years, which was awesome. Carousel Players was founded as a touring theater company, taking shows to schools in a van, and spent many years in ad hoc spaces for all other work they did, including unused schools and parts of civic buildings.

In the early 2000s, Carousel Players were presented with an opportunity to create their own space on the second floor of the historic courthouse in downtown St. Catharines. In this building, Carousel created administrative space, a rehearsal hall, a 100-seat theater, and even space to rent to other arts organizations, creating St. Catharine's first arts hub. This new facility allowed them to expand programs and the theater was an incubator space for many small arts groups, several of which are now established professional companies.

The space had its drawbacks, and according to the Carousel Players, including the landlord, which was the City of St. Catharines, would unfortunately were not able to upgrade the building to public accessibility. And it had mold, vermin, and terrible insulation. The final straw was when the new performing arts center was built. The first Ontario Performing Arts Center, it was a state-of-the-art theater that was bought in downtown, and Carousel was discouraged to renting their theater to art groups as a result, so the loss of income was a hardship for the company, and they decided to find a new home.

Their new home is actually plural, so it is homes. They have more than one space in downtown, and many of these spaces that they are in are based on partnerships that Carousel Players has built over time.

So the Silver Spire United Church has their administrative offices and a smaller version of their original hub.

The Niagra Folk Arts Multicultural-center provides storage space, rehearsal space, and is home to a smaller version of the courthouse theater, and they also work with Brock University to exchange equipment for play development space.

Partnerships change over time as do the means of a theater company, so Carousel Players has been happy in the past 2.5 years in the arrangement, but they are looking to the future and considering a unified space that they can call home and share with other organizations, so this is kind of where their next phase in their space journey as an organization is taking them is kind of bringing all those pieces back together.

So after we heard from Alex Gates, who gave us some really great ongoing maintenance projects that are spaces in existing facilities come up against and hearing Kate's story from Carousel Players and their kind of multi-venue journey as well, which is so similar to many of our organizations, we had a panel with them, and we got some

lessons learned that our participants were asking them about their projects.

In terms of managing collaborative capital projects, both Alexander and Kate had learnings to share. Alexander mentioned that he has his board -- he had his Board of Directors as a resource because he inherited this project. They provided him with emotional support and helped with grant applications that supported the project. They were able to bring knowledge about the automotive industry as well and the history of the organization and the need of the project leading up to its execution.

Kate shared that it is hard being a coordinator in a project. Isn't that the truth? It involves balancing needs and schedules of everyone involved, and that is -- was more of an effort than it so seemed at the beginning.

Small promises became big tasks for them, and managing is really a big task in itself, so she recommends to set aside 15% in a contingency for human resources -- (Coughing) -- pardon me. -- for human resources for things like answering all the emails and all of the questions from your staff, your board, all your stakeholders, your contractors, your architects, and so forth.

Kate also recommended creating an advisory committee to support your capital projects, recruit community leaders who will help with outreach and education about your project, such as members of the Chamber of Commerce and people who care about where you are and what's happening with your organization. So when recruiting, have a general primer of your project ready and articulate expectation of what they are expected to do.

In terms of timelines for projects, Alexander advised to get a group quote for any contract work. It will be a higher priority and can shorten your potential project timeline. So, for example, you could partner with the library for new roofing work and submit that work together.

Lastly, in terms of a project team, hire for what you don't know, such as an architect or an engineering or both. Hiring a project manager for your capital project depends on the scope and scale of work, but most spaces that ABO has spoken with recommend it. If you know the space and it's not really new work, you can probably manage, but a project that is a massive overhaul and requires 20 per week -- 20 hours per week needs more staff. Kate offers advice to hire a project manager with a mixed -- with mixed expertise in construction management and administration.

We also, in the workshop, asked about hindrances and help -- helping forces, so the final activity we tackled involved some consideration around the forces around a capital project that can help or hinder. This question was asked to examine both the internal and external strengths, weaknesses, threats, and opportunities that every creative space capital project encounters.

So when asked about hindrances, workshop participants came back with: Lack of knowledge, getting over the learning curve. Many of our arts organizations identified that their job titles are executive

director, board member, general manager. Most of our network is comprised of arts leaders that are not trained facility managers, yet facility management and capital projects fall within their respective roles and leadership, so language and jargon is also a barrier to our leaders.

There's also lack of knowledge around data to support -- to support a project and to support buy-in from funders and community.

Limited staff resources were also identified and the human capacity to take on a capital project and continue operations. This might involve shutting your facility down while renovations and/or capital work takes place or simultaneously executing a capital project while continuing to offer community programming. Volunteer fatigue and working boards have a lot to do, so those were also identified as concerns from our organizations.

Political support, a change in government priorities around cultural infrastructure and arts can also create concern. Bureaucratic priorities can be challenging to match and can potentially hold a project up. Lacking municipal support was also flagged. Relationships between cities and arts communities can be challenging in different municipalities across Ontario. We've heard this from some of our arts organizations as well, so that was definitely talked about as a barrier.

Passive technology, people aren't as engaged with in-person experiences now that we are in the age of technology, so it's challenging to get people off their couch and wanting to engage.

Fear and inertia was also flagged. Communities and stakeholders can fear creative space projects. Fear of a capital project can also exist at a board level too, so a lot of hesitation to move forward and a lot of justification as well to do.

Fundraising and small donor bases were also flagged as forces that might hinder a challenge that arts organizations come up with again and again and something that has to be built in the capital campaign from the start.

When asked about forces that helped arts organizations and their projects, workshop participants came back with similar concepts, so it was mirrored with one another, so we saw that as a force that helped, it was interesting we see here ArtsBuild Ontario as a resource for knowledge, skills, and guidance, so we can help fill those gaps for arts leaders.

Enthusiastic leadership, staff, and volunteers, their enthusiasm can drive a project, having everyone bring different skills can complete the puzzle. Passion from leaders, organizational leadership that is going to drive a capital project, keeping the energy high in the middle of competing deadlines, back-to-back meetings, reports to council and more. The goal is to leave all stakeholders feeling and knowing your project is worthwhile. Deadlines, both internal and external, are key for keeping you and your team on track, and focus on the wins and positives and remember why you are doing it. You want to also have reputable and effective volunteers to help create that community education

piece, provide legitimacy for your project, and show impact in your communities about what you're doing.

Political champions, also on the other side of kind of lack of political support, getting someone who will sing your praises that is well-known in the community can certainly be a supportive force. They help to bring down roadblocks and advocate for your project on the front lines as well.

Technology was also mentioned as a helping force. It was mentioned as something that people -- that can keep people inside, but it can also connect people to your project. You can also use project management software systems to support your work in executing your capital project. Tools like Jira and Trello, project management software, are all good resources for anybody taking on a project.

Community enthusiasm, a helping force, getting community buy-in, champions and strong voices behind your project. Having audience testimonials can be useful as well, and public demand for what you're doing, community support and sector support, is great, and wait lists to get into your space also demonstrate need and a want from your community.

Loyal supporters and donors, feeling familiarity and safety from supporters was also identified as a helping force. Any -- anyone -- being able to rely on your supporters to take action and not simply say, yes, I will support you, I want to have a responsive partnership and support base was also identified as a helping force.

So we have learned that the forces behind a capital project can both help and hinder and in some cases can mirror each other, so sometimes when there exists a point of weakness or one is encountering a threat to a capital project, can you also be presented with an opportunity

So in the workshop, we also identified two key funding sources for cap project, so this included the Canada culture spaces fund and the Ontario Trillium Foundation. Canada cultural spaces is a matching grant, it's opened to incorporated nonprofits, heritage organizations, and indigenous peoples institutions or organizations. Eligible projects include construction/renovation of arts/heritage facilities or creative hubs, acquisition of specialized equipment, and development of feasibility studies for the construction or renovation of arts and heritage facilities or creative hubs.

In terms of a deadline, it is ongoing, so the fund receives applications on an ongoing basis. We recommend connecting with a program advisor to ensure your project is eligible. And Michael Farrell, he was our senior program advisor for the Ontario region. His contact information is up there, so please feel free to get in touch with him if you would like to talk about your project or have any questions.

The Ontario Trillium Foundation, their capital stream is also the other key funding stream that our organizations do go to. It's a provincial grant. It supports renovations, installations,

repairs, installing equipment in building structures or spaces. You will need to note that it does need to support a priority outcome area for Trillium, and the amount ranges from \$5,000 to \$150,000 for one year.

The deadline for this grant was September 19th, 2018, which is closed for this year, but it is annual grant and will be released likely around the same time, and if you keep on our newsletter, you'll be notified when the new deadline is announced. We will share it with our network when it is open -- or public.

The last thing is we have a number of resources on our website, so we have a page dedicated to municipal funding resources for our capital projects. We also have a list of alternative financing methods for you to consider as well as fundraising tools that are available to the sector. So we encourage you to check out ArtsBuild Ontario's website for any of those options and just to explore them to see if they might be something that would fit your project.

In terms of a summary of what we learned from this brainstorming workshop is that a capital project has many moving parts. It is -- that is often managed by one or a small group of leaders. Our organizations are working with aging infrastructure but are not necessarily looking to build a new space. There is a desire to work with what we have and leverage it into something to meet the needs of our community.

Rather than feeding an -- rather than feeding an ecosystem of silos and competition, arts organizations want to support one another in sustainability and growing arts audiences across communities.

Looking at the case studies from the Canadian Automotive Museum and Carousel Players, we learned that Alex and Kate that collaborating in a capital project ebbs and flows. Sticking to timeline and planning for contingencies in human resources are key and building a project team that fills knowledge gaps can pave the way for a successful project.

We also saw that what might hinder us might also help us.

So before I dive into our programs, I did want to ask anybody if they had any questions about the workshop at this time. The chat box is here. We do have a lot of people on the line, so if you do have any questions, I'd be happy to answer them, and what I do not know -- so if it is a case study that was from the Canadian Automobile Museum or the Carousel Players, I can certainly go back to both Alex and Kate and see if they have any suggestions or resources for you or an answer.

What did you mean by quotes earlier specific to contract work: That's from Sean and Diane from Prince George. What I meant, Alex Gates, when he was getting his work done, he actually created a partnership with his library, so because of how they were supporting the project, they were actually able to support a little bit of that work together, so it became two institutions that needed building work, and that increased the contractor response time to the project and it also created that streamlined process for the work.

I can certainly ask him for more details if that's something

you're interested in pursuing, Sean and Diane, but I think that's something that he learned through networking and through his own community, Oshawa arts communities and city art. Often a lot can get done at these functions of our community, such as a rotary club breakfast or a Chamber of Commerce meeting, so I believe that is working in connection with him, talked about his project, and then he was able to hop onboard with their work.

Does anyone else have any questions at this time?

All right. So feel free to ask them as I go through the projects.

The first one I wanted to share with you is our Creative Spaces Mentoring Network. So we noted -- we noted in our earlier program that while we sometimes (Inaudible) when it comes to capital projects, ArtsBuild Ontario is here for them as a resource and here for you as a resource. So we have a number of programs that can support you in and your organization. The first one, obviously, is Creative Spaces Mentoring Network. We're pleased to create (Inaudible) it's focused on strengthening and business management skills. Through the Creative Spaces Mentoring Network, leaders in Ontario's arts community who are responsible for their spaces or capital-related issues will have the unique opportunity of one-to-one learning with an experienced professional.

In this program, ABO matches mentees across Ontario with experienced mentors from their own or other projects. After an initial training workshop, the mentoring teams will meet in person for up to three hours monthly from February 2019 to February 2020. The mentoring team discussions are confidential and will focus on particular challenges and skills identified by the mentee at the beginning of the partnership. And all teams will take part in a kickoff workshop and wrap-up webinar. Additional training materials and learning opportunities, including webinars on creative space projects, are -- will be provided to participants, but they're optional to attend.

We are currently accepting applications for the Creative Spaces Mentoring Network. Applications are due this Friday at 5:00 p.m., so please get yours in by then, and if you have any questions about this program, please let me know. I'm happy to chat with you and set up a phone meeting.

The Learning Series. The Learning Series is a collection of learning opportunities for arts facilities around ArtsBuild's core programs, including Space-finder, the Creative Spaces Mentoring Network, and Asset Planner for the Arts. This webinar series is designed to support arts organizations and their creative spaces. These sessions will provide tools, best practices, and feature guest speakers from the sector to inform and inspire creative space managers.

Many of the webinars from 2018-2020 will focus on accessibility as it relates to the design for public spaces standard and creative space capital projects. The webinars presented on the topic of accessibility are supported by the government of Ontario and.

Asset planner for the Arts, is an asset planner management tool that makes it easier for you to keep your facility in good repair. As a planner, it allows you to keep track of the physical condition of your facilities, calculate the costs for the replacement of key building components, prioritize needed capital improvements and identify funding gaps, provide detailed 30-year capital forecasts, with a focus on the next five years, develop data-driven facilities management plans, budgets, and cases for funding, generate reports for boards, funders, and staff to demonstrate need, and identify opportunities for efficiency and cost savings.

If you are interested in learning more about this program, please contact myself for a quote.

Plan It/Build It is a free online guide to planning and completing creative space capital projects.

Capital projects can range from new construction, large renovations to small-medium renovation to ongoing maintenance. Plan it/build it lets you select the scale of project you are undertaking, so it breaks down for you. This lets you hop down throughout the duration of your project which can be one year to ten years to 20. You can go on here and select the phase you're looking for or that you're currently experiencing and look at the next steps that you need to take in that phase to make sure that you're ticking off all the necessary boxes on your to-do list, and it's also great as a sounding board just to look at where you are and what other elements of your project you can consider.

So does anybody have any questions about the programs that I've gone through today or any questions about the workshop at all?

Okay. So lastly, I just wanted to say thank you to you all for joining us, and thank you to the Department of Canadian heritage and Canada Council for the Arts that are supporting this webinar we did today.

Thank you, again, and just a reminder we will be emailing you a link to a recording of today's webinar and also please complete the survey. If you have any questions, please don't hesitate to reach out, and thank you, and I hope everyone has a great day. So sorry, I missed a question. I missed a question.

Before we leave, just does one need to be a resident of Ontario to apply for the mentoring network program? Sorry, Sean and Diane, I missed you there. Yes, you unfortunately, you do, but I would like to chat with you more about that because certainly, we are -- our programs are -- we are mandated to work within Ontario, but our programs and our online resources are available outside of Ontario, so, yeah, I think it would be great if we could chat more about that, Sean and Diane, and maybe -- I'll reach out to you by email, and we can talk more about what you guys have coming up. Awesome. Thank you so much. Sorry, I missed your question there.

Okay. I think that's it. If anybody else has any more questions, please feel free to email me, and I hope everyone has a great day. Thank you so much.
